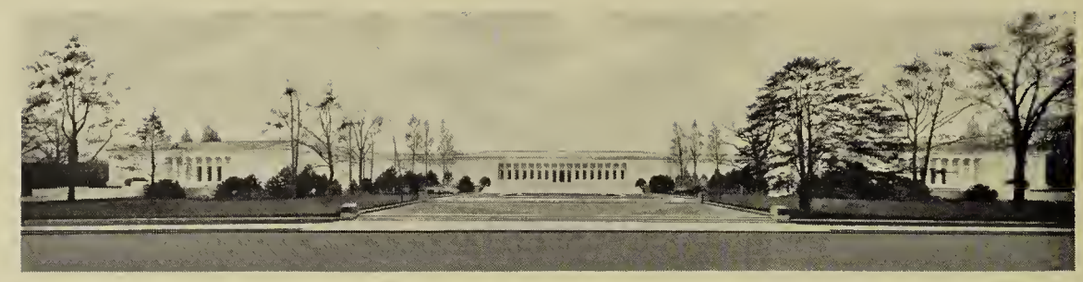
MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 65 TOLEDO, OHIO JUNE, 1933

THE HON. MRS. WATSON SIR JOSHUA REYNOLDS, P.R.A.
GIFT OF PRESIDENT ARTHUR J. SECOR



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EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

TWO members of the Museum staff and one student in our School of Design have been honored with scholarships by other institutions this year.

To Miss Dorothy Blair, an Assistant Curator, in recognition of her scholarly attainments in the field of Oriental Art, Mount Holyoke College awarded the Mary E. Woolley Fellowship for research abroad.

To Miss Felice Kozak, an Assistant, and this year an honor graduate of the University of Toledo, the Institute of International Education granted a scholarship for summer study of art history at the Sorbonne in Paris.

It was the Museum's privilege last year to award to Maurice Johnston, on behalf of the New York School of Fine and Applied Arts, a Frank Alvah Parsons Memorial Scholarship for a year's study in its Paris ateliers. His work there reflected so creditably upon the preparation he had received in the Museum School of Design that the New York School gave the Toledo Museum a scholarship to award for the year 1933-34. This was again granted to Maurice Johnston so that he might complete his full course abroad, which this year includes classwork in Italy. All three of these scholars are now in Europe in pursuit of their studies.

The George W. Stevens Scholarship was tendered to Norman Steuer, an outstanding student in the School of Design who, due to business opportunities, was unable to accept. No further award of it will be made this year.

MUSEUM CONCERTS

THE response to the concert series offered by the Museum in the spring was so gratifying that we are undertaking a somewhat larger course for the 1933-34 season. As at present contemplated this will consist of three symphony concerts, two small instrumental groups and a recital on the organ which is now being moved to its new location in the Peristyle.

Members of the Museum may have the first opportunity to select their seats for the concerts. Reservations of members will be accepted at any time during the summer, and more complete information will be sent them at an early date.

The Museum is also carrying on negotiations in an effort to present a complimentary orchestral concert to the Members in the early part of January. This will be separate and distinct from the series of concerts offered for general subscription.

TOLEDO PAINTINGS LOANED TO CHICAGO

FOUR paintings and one print from the Toledo Museum's collections are included in the Century of Progress Exhibition at the Art Institute of Chicago. These are the Portrait of Catherine Howard by Hans Holbein, and the Man with the Wine Glass by Diego Velasquez, both from the Edward Drummond Libbey Collection; After the Meeting by Cecilia Beaux, from the Maurice A. Scott Gallery; the portrait of the Honorable Mrs. Watson by Sir Joshua Reynolds from the Arthur J. Secor Collection; and the Angel in the Sun by Jean Duvet.

The three first have heretofore received notice in the Museum News. It suffices to say of them that the Holbein heads the list prepared by Director Harshe of the ten most significant paintings in the exhibition; the Velasquez adorned the cover of the Bulletin of the Art Institute of Chicago devoted to this exhibition; and the Beaux is notable in the galleries devoted to American paintings.

The Reynolds, having come to the Museum more recently as the gift of President Arthur J. Secor, has not as yet been published in these pages. In connection with the Chicago exhibition it has been

reproduced and discussed in many periodicals and daily papers throughout the country, and it is outstanding among the English portraits assembled in Chicago.

The subject of our picture was one of the noted beauties of her time. Born on May 26, 1767, Mary Elizabeth Milles was married to the Honorable Lewis Thomas Watson in 1785. About that time her portrait was painted by Thomas Gainsborough. In 1789 she sat to Sir Joshua Reynolds, who produced a more attractive though less formal representation of her than had Gainsborough. Her husband succeeded his father as Baron Sondes in 1795. Three years after his death his widow married Major General Henry Tucker Montresor. Her own death occurred in 1818.

Of our portrait, which passed through the hands of various descendants of the Honorable Mrs. Watson, two other versions by the hand of Sir Joshua exist. The subject is shown seated in a garden chair with a splendid avenue of trees in the background. She wears a white dress with a blue sash, large black hat with white feather and on her lap are her gloves, and her cloak is thrown over the arm of the chair.

The art of the latter half of the eighteenth century was essentially portraiture. In that field and time the English artists stand preeminent; the greatest among them were Reynolds and Gainsborough. They were not only the greatest portraitists of England but the greatest in Europe in their day.

Reynolds' instruction in art in England was followed by a trip to Italy where he made the best of the opportunity of studying the old masters. Returning to England at the age of thirty he became at once a popular portraitist and was soon painting about one hundred and fifty sitters each year. This popularity continued for forty years. He was created a baronet and upon the founding of the Royal Academy in 1768 he became its first president. During his long tenure of that office he delivered at the yearly meetings the addresses which formed his Discourses upon painting. These evidence his vast insight into the problems of art as well as a literary talent of high merit.

The portrait of Mrs. Watson is one of the most charming works of Reynolds. The beauty of the sitter and the mature facility of the artist have combined to produce a most gracious pictorial result.

It will resume its important position in one of the Arthur J. Secor galleries upon the close of the Century of Progress Exhibition in the fall.

VISITING STUDENTS SHOWN THE PERISTYLE LIGHTING

DEDICATION OF THE COMPLETED BUILDINGS

THE completed buildings of the Toledo Museum were dedicated on January 10, 1933. Preceding the concert in the Peristyle, which was filled for the occasion by the Trustees and Members of the Museum, and connoisseurs, collectors, critics, artists, museum officials and dealers from out of the city, Director Blake-More Godwin delivered the dedicatory address, speaking as follows:

"Thirty years ago was established the Toledo Museum of Art. Dedicated at its inception by its Founder to the principle of art education for all and the ideal of the utility of beauty, it has grown from modest origins to noble proportions.

"Buildings, collections, educational activities and the response thereto, all justify the vision, acquit the faith which transcended difficulties and discouragements in bringing into being this institution and charting the course which its development should take.

"We, having come together to celebrate the realization of Mr. Libbey's vision, take this opportunity to pay our tribute to those who have contributed to the building of this institution.

"We render homage to our Founder, Edward Drummond Libbey, and to Mrs. Edward Drummond Libbey, for the vision which saw the need for a museum of art in a manufacturing city,

for the ideal that inspired them to assemble art collections, for the generosity that placed those notable masterpieces of many artists and artisans within the view of everyone, for the enthusiasm with which they foresaw and with generous hand provided for the needs of a growing institution, for the magnanimity with which they have so richly endowed the Museum, for the clarity with which they defined the policies which should guide us now and henceforth. And to Mrs. Libbey we are particularly grateful that she has made possible the completion of our buildings at this time, when the employment of over twenty-five hundred workmen did much to relieve untoward conditions.

"We acknowledge our debt to George W. Stevens whose impress on this institution the years will not dim nor time obliterate, who with Mrs. Stevens developed the educational plan and policy which early brought this Museum into prominent leadership, who spoke to the child dowering him with the tools of beauty, whose scholarly humanity united with the enlightened vision of the Founder to inspire their friends in the support of the institution to which they devoted their lives.

"To Arthur J. Secor for his firm and kindly guidance of our affairs, for his strong support of our institution, for his rare judgment of beauty, for his wise generosity in presenting to the Museum collections of paintings which enrich our galleries.

"To C. Justus Wilcox whose steadfast and enduring friendship for our Founder protects the security of our institution and whose gracious tribute to that friendship makes our dedicatory concert possible.

"To our architects, Edward B. Green, Senior, and Junior, for their sympathetic understanding of museum problems, for the fullness of their knowledge and their genius in design, for the classic dignity which they conferred upon our buildings.

"To James and Thomas Bentley and the members of their splendid organization who have labored so conscientiously and contributed so richly to the perfection of our buildings.

"We further extend our appreciation to all others who by interest, service and benefaction have contributed to the progress of the Toledo Museum of Art.

"We here assembled, now dedicate anew this institution to the principles which guided our benefactors, Edward Drummond Libbey and Mrs. Edward Drummond Libbey, in its establishment and maintenance, to the service of art and the service of life, to the youth and age of Toledo, to those who seek self improvement, to all who hunger and thirst for beauty."

A CLASS IN ONE OF THE NEW SCHOOL ROOMS

Following this brief address the Philadelphia Orchestra conducted by Leopold Stokowski presented the Brahms Symphony No. 1 in C minor and selections from Wagner's Tristan und Isolde. The latter portion of the program was broadcast on the nation-wide Columbia chain, preceded, while the orchestra was off the stage, by an account of the completed buildings, and followed by a brief appreciation of the Museum by Secretary Clyde H. Burroughs of the Detroit Institute of Arts.

At the close of the concert the members and guests visited the galleries containing the newly installed permanent collections of the Museum, including the Edward Drummond Libbey collection of ancient, medieval and modern glass, the collections of Egyptian, Mesopotamian and Classical antiquities, the arts of the Orient, the print collection, the George W. Stevens Gallery of Books and Manuscripts, the Gothic Gallery, and the recently acquired Medieval Cloister, the Edward Drummond Libbey Collection of Paintings, the Maurice A. Scott Galleries of American paintings presented by Florence Scott Libbey, the Arthur J. Secor Collection of paintings and the modern paintings and sculpture. In the class rooms and corridors of the School of Design was displayed the year's work of the students.

On the following evening Mr. Stokowski and the Philadelphia Orchestra presented a second program, consisting of the Concerto Grosso in D minor by Vivaldi, the Schubert Unfinished Symphony in B minor, Toccata and Fugue in D minor by Bach, La Cathedrale

Engloutie by Debussy, and Strawiński's Suite, L'Oiseau de Feu. The galleries, class rooms and other facilities of the Museum were again open to general inspection.

The ceremonies closed on the evening of January 12 by the opening of the entire Museum to the general public, and thereafter the normal work of the Museum was resumed. The attendance on the three opening days amounted to 9,635 and that on the next Sunday to 11,549.

REPORT OF THE DIRECTOR FOR 1932

THE year 1932 seems hardly to need an Annual Report, for the building completed during that time speaks for itself. Less apparent, though perhaps equally important for their evidence of the use made of the completed facilities, are the activities which have been carried on within it.

The total attendance for the past year, 262,062, an increase of twenty-five thousand over the preceding year, .97 per capita of the estimated population of Toledo, is evidence that the physical growth of the Museum is not unduly out of keeping with the increased use made of it.

While there is some fluctuation as usual in the figures of our individual activities, some of them showing gains and others losses, the total attendance at them, exclusive of motion pictures, amounted to 140,723 as against 111,225 in the preceding year, showing an increased interest in the educational facilities which we offer even greater than the increase in our general attendance.

We feel a certain amount of pride in the fact that during both years in which we have been carrying on our building operations we have maintained our complete schedule of educational work. The improvements made in the center building together with the work necessary to join it to the new East and West buildings have at times imposed a considerable burden upon the staff of the Museum, but even so our work has been continued with a minimum of inconvenience to our visitors and students. We have felt that in this period of enforced leisure it was most important that the Museum continue with undiminished effort to provide occupation for this leisure.

Perhaps in no branch of the Museum's work has the condition of the times made itself more apparent than in our School of Design. Our enrollment in the fall of 1932 was 2,521, of which 1,390 were adults, and the remainder children. The increase over the previous year of 260 in the adult enrollment is, we feel, to be accounted for by the fact that people whose time is not occupied at present in what

would be their normal pursuits, are taking advantage of the opportunities which we offer to test their talents and improve their abilities. We find also a general improvement in the quality of our student body and a very deep appreciation of the opportunities which the Museum offers without cost.

During the past year we were seriously cramped for space for the showing of our permanent collections and our temporary exhibitions. Throughout that time many of our important paintings as well as many objects from other collections have been held in storage. We have also, due to lack of space, carried on only a very modest program of temporary exhibitions, securing them from sources such as the American Federation of Arts and the College Art Association. The only exhibitions organized by the Museum were our Annual Exhibition of Paintings by Contemporary American Artists held during the summer, the exhibition of Chinese Art shown in November, and the Hungarian exhibition in December. The total number of exhibitions held was thirty-seven, including those arranged primarily for the benefit of the students in our School of Design and shown in the corridors of the ground floor of the West Building, which are quite as fine for exhibition purposes as the galleries on the main floor.

Our Art Committee has felt throughout the year that it was unwise to involve the Museum in any commitments for art purchases. As a result, our accessions have been only by gift and the gifts, likewise influenced by the conditions of the times, have been few in number. We should, however, mention at this time the most important addition made to our collections which has not heretofore been noticed in our annual reports. That is the magnificent assemblage of sculptured and architectural material of the Middle Ages which now forms a portion of the Cloister which has been incorporated into our building. These elements have been secured in years past and held in storage in the Museum until the time when it would be possible to properly install and display them. This time came, of course, with the erection of the additions to our building and the opening of the Cloister was one of the features of our dedicatory ceremonies. Our Cloister is not yet complete. We have a magnificent colonnade of the Twelfth Century from St. Pons, with its round arches and one of the Fourteenth Century from Pontaut with its pointed Gothic arches. We have for the time being completed the room with columns of wood and arches of plaster which can be easily removed when we are able to secure elements of the proper quality to install in their places. These we are constantly seeking and although there is a considerable amount of medieval material

STUDENTS AT WORK IN THE SCHOOL CORRIDOR

available at all times, that which has come to our attention is not of the character which we desire. We are not in haste to secure additional material but will be constantly watchful for its appearance. It is our hope also at some time to further embellish our Cloister with independent sculptures and other material of the Romanesque and Gothic periods so that in it and in the adjacent Gothic gallery we may be able to tell the story of the art of these most interesting epochs.

Although coming just after the close of the year 1932, we feel that we should record in this annual report that for the opening of our buildings, Mrs. Edward Drummond Libbey has sent to us all the splendid pictures which she has had in her home, and that our President, Arthur J. Secor, has likewise installed in the Secor galleries of the Museum, the fine paintings which have been in his home. Both of these groups have long been owned by the Museum under deeds of gift giving to Mrs. Libbey and Mr. Secor respectively the right to retain such paintings as they desire for their own enjoyment.

We embarked during the past year upon one new venture. In connection with the Peristyle we have equipped some rooms for radio broadcasting. The technical equipment has been furnished without cost to the Museum by the Toledo Broadcasting Company. Members of the Museum staff broadcast on each afternoon at four o'clock over WSPD brief talks on art and music. It is as yet too early to make any estimate of the effectiveness of this work, either

as instruction or as publicity. We do feel from such comments as have come to us that we are reaching a fairly considerable audience and we believe that as we improve our technique in broadcasting the interest in this work will grow.

Anticipating the completion of the Peristyle our Executive Committee authorized the arrangement of a series of four concerts for the forepart of 1933 to consist of Ernest Hutcheson, pianist; the Detroit Orchestra; the London String Quartet; and the Cleveland Orchestra. It is necessary for the present for the Museum to recover from the sale of tickets the cost of the musicians and organizations engaged for these concerts. It is the desire of the Executive Committee, however, in keeping with Mr. Libbey's expressed wish to make the cost as low as possible and therefore the price set for seats for the concerts contemplates paying only the cost of the talent. It is hoped that as time goes on, generous citizens may leave endowments large or small to help defray the cost of concerts to be given by the Museum. The Museum for the present is confining itself to the type of concerts comprised in its spring schedule because it feels that the other musical needs of Toledo are met in the courses offered elsewhere. It is not the desire of the Museum to compete with other organizations or individuals in the concert field.

The interest in the free Sunday concerts given by the Museum in cooperation with the musicians of Toledo has shown such growth during the past year that it is contemplated to transfer them from the auditorium to the Peristyle at the earliest convenient date. This change will free the auditorium for use by the vast number of children who clamor for admission to our activities on Sunday afternoons. This number has been so great of late that we have been dividing the group into sections using the three largest rooms available for them.

No further expansion of the Museum's program than that indicated above is contemplated. It is the thought of the Executive Committee that prudence dictates, particularly in these times, that we should operate our enlarged institution most conservatively.

In closing we wish to express our appreciation of the cooperation of all those who have contributed to the success of the most active year in our history; to the officers and trustees of the Museum, the chairman of our building committee and the chairman and members of its sub-committee, to the architect, the engineers, the contractors and the sub-contractors, as well as the members of our own staff who have all cooperated ably and efficiently to provide a most perfect structure to house our collections and activities, and to maintain those collections and activities during its building.

TETE DE FLORE — LOUIS M. BONNET

FRENCH COLOR ENGRAVING

A GREAT COLOR ENGRAVING

THE color print, along with the pastel, is the perfect expression of France of the eighteenth century,—at least of those years which saw the reign of Madame de Pompadour as the leader of French taste at the court of Louis XV, where gaiety, charm and elegance held sway. Artists, musicians and craftsmen of all kinds were kept busy finding new amusements and creating new toys for the ladies and gentlemen who were constantly seeking diversion. It was the great period of Sevres porcelain and Beauvais tapestries

and all forms of decoration for the home. The Sevres factory, as a commission of Madame de Pompadour, had gone to the extreme of executing a garden of artificial flowers as a surprise for the King. Innumerable tapestries were made for the palace at Versailles and for the chateaux. So it was a propitious time for the introduction of color engraving, a new method which made possible pictures of small size and dainty appearance suitable for decoration.

The art of color engraving was brought from Germany early in the century by Jacob Christopher LeBlon, who called the new process "Printing Paintings." His method, based on mezzotint, was the forerunner of color printing in both France and England. The French color print, however, became of greater artistic significance than the English, for the latter was engraved independently of the idea of printing in color, which usually came as an afterthought. In the French color print it was the engraver's primary object to obtain pleasing color effects and he worked with that principle in mind.

Louis Marin Bonnet was one of the artists who took up the new art, soon improving and revising it, until under his hand it became the highly developed process known as the pastel manner. Although Bonnet claims to have invented this process and wrote a treatise on it which was published in 1769, there were contemporary with him others who worked in the same manner. Bonnet, however, carried the art to a higher perfection than any of these. He was born in 1743 and lived for a time in Russia and at St. Petersburg engraved some portraits of persons of the Court. Upon his return to Paris he was not long in realizing the possibilities of the color print. Soon Bonnet became a master of the medium, publishing extensively prints by himself and many of his pupils and assistants. He was especially successful in reproducing the pastels of Boucher.

Appealing to the beauty-loving with his luxuriously decorative art, Francois Boucher was the representative painter of his period. His paintings and other of his works which were used as designs by the Beauvais looms not only manifested, but to a large extent formed the taste of the great, whose influence made each new fashion popular. He, more than any other artist, inspired the color engravers, who saw in his work the delicacy of color and charm of subject which could be translated so well into engraving, and who realized

as well the commercial advantage of reproducing works already popular. Through his friendship with LaTour, one of the great pastellists of his time, Boucher became interested in that dainty art and drew many portraits of women. The vogue for delicate colors and the elegant costumes of the 1700's, lent themselves well to reproduction in chalks. Boucher's masterpiece in pastel portraiture is the lovely head of his eldest daughter, called La Tete de Flore. The portrait was for a time thought to be that of Madame de Pompadour, but is in reality of the Mlle. Boucher who became the wife of her father's favorite pupil, Jean-Baptiste Deshayes.

A color engraving of the Boucher pastel was made by Bonnet, so remarkable in its fidelity to the very texture of the original, that its perfection amazed Boucher, who saw it the year before his death.

The peculiarity which distinguishes Bonnet's work from others is the use of a number of plates. Many of the earlier engravings were printed from one plate, the color being painted on the plate for each impression. The use of many plates makes possible the reproduction of each stroke of the chalk and an infinite variety of colors or tones of a color, limited only by the number of plates. For the Tete de Flore, eight or nine plates were used, which are still preserved in the Bibliotheque de l'Arsenal in Paris. In this case as in others, the print is on a blue paper, the highlights printed in a white pigment,—a specialty of Bonnet,—which renders them lighter than the color of the paper. The portrait is charming and typical of the period, with a restrained elegance in the treatment of the head. Delicate tints of rose and blue are accented with white and shadowy brown.

For more than a century the color print was held in low esteem, to be revived again by collectors who see in fine examples the best representation of the charm, taste and exquisite decoration of the period. Truly they must be studied in relation to the time of their production in order to be properly appreciated.

Because of the careless treatment which some prints have had in the past and the many poor imitations and copies which are in existence, it is difficult to obtain fine impressions of the best examples of color printing. The Toledo Museum has acquired a very beautiful print of the Bonnet engraving of the Tete de Flore, which hangs at the entrance to the print galleries. It is the nucleus around which will eventually be built a representative collection of eighteenth century color prints.

THE LIBBEY-TOLEDO
CAMEO VASE

THE PORTLAND VASE
CAMEO GLASS

THE PORTLAND VASE
AS RECONSTRUCTED

CONCERNING OUR CAMEO VASE

A recent issue of the magazine Antiques contains an interesting article on the provenance and form of the Portland Vase. The author, Dr. Gustavus A. Eisen, is a well known authority on ancient glass. He deduces from the representation of stratified rocks and other features on the Portland Vase, that the artist who executed it had a definite locality in mind, which he identifies as the promontory of La Gaiola on the bay of Naples. In this he finds confirmation of the statement of Pliny that "toreumata vitri"— identified by Kisa as cameo glass—were made at Surrentina, the modern Sorrento.

More interesting to us, however, are his remarks on the shape of the Portland Vase. Its very squat shape has always been disturbing. Its dissimilarity, in this respect, to the few other cameo vases now in existence, is remarkable. By comparing it with the Libbey-Toledo amphora, Dr. Eisen reaches the conclusion that the Portand vase is incomplete, having lost its lower portion in antiquity. By restoring it along the lines of our vase, he indicates that originally its beauty of shape was as great as its charm and delicacy of engraving.

If we accept Dr. Eisen's restoration, which seems quite logical, we are also inclined to hold with his statement in his book on Glass, that our vase is "superior in design and execution to the Portland and Naples vases."

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The Museum is open week days from 9 A. M. to 5 P. M.
On Sundays and Holidays from 1 to 5 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE